Chas. H. O'Connell.

GATCOMB'S MUSICAL GAZETTE

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MY BONNY BLUE EYE'D BESS. (Descriptive.)

WORDS AND MUSIC BY GEORGE H. COES.

Blow on! gentle gales, and swell the sails
And speed my Bark o'er the ocean blue,
For my blue eye'd Bess whom I long to caress
Is lonely awaiting her lover so true.

Ah, well I remember the last time we met,
The words that she spake, I ne'er can forget,
Farewell! take my heart, may good angels guide
Thee safe, and return to your fond loving bride.
The stars shone bright, when we parted that night,
Her face calm and pale, as we stood on the shore,
The tears on her cheek, her voice soft and meek,
Whispered gentle, "I'll watch for your coming once more."

Fair and strong blow the gales, and the wide spreading sails,
Drive my Bark through the waves, as they've oft done before.
The man at the wheel, with arms, strong as steel
Smile's a grim smile, as the winds loudly roar.
But Hark! a crash! the mainsail has gone!
And still my proud Bark sails heedlessly on.
Bend another! my lads, work sharp my brave crew
And I'll double your ration of Grog if ye do!

Soon a new sail was bent, and on my Bark went,
And with fair gentle gales we soon sighted the land.
Then up went a cheer as the coast we drew near,
For there Bonny Bess stood alone on the sand.
Well done gallant Bark, well done gallant crew,
Bess saluted each one, as they leaped on the shore,
Then waving her veil, she blessed the fair gale,
That wafted safe back her true lover once more.

Blow on &c.

GEORGE H. COES.

Many of the younger readers of the GAZETTE who have been interested in the experiences of the "Bacchus Minstrels in China," and who are favored almost every month with an article from the same pen, have been desirous of a more intimate introduction to their author, and now that a movement has been made, in which we heartily co-operate, to tend Mr. Coes a benefit at which it is hoped that as many as possible of his old friends will appear, we feel that an outline of his wonderful career on the minstrel stage will be of general interest, and that it may reawaken memories which have been suffered to sleep during the two years which have passed since Mr. Coes was obliged by a serious illness to withdraw from his prominent position before the public. He is one of the few who now remain to tell us what minstrelsy used to be in the '50's and '60's, when it was legitimate as now, alas! it is not.

George H. Coes was born December 6, 1828, in Providence, R. I. When he was twelve years old he began to study the violin and three years later he formed a vocal minstrel company, composed of nine youthful members rejoicing in the title of "The Ethiopian Serenaders." One of them owned an instrument which resembled a banjo of to day, but which (according to Mr. Coes best recollection) was never produced in public. There were, however, a variety of other instruments great and small, of which Mr. Coes with his violin was the leader, and which were practised assiduously in the loft of a stable. During the year the "Ethiopian Serenaders" announced their first public entertainment, and chose the little town of Danielsonville, Ct., as a fitting place for modest debutants. Failing to obtain a license to give an entertainment in the hall, they decided to use the dining room of the "hotel," situated on a hill a short distance from the village, and advertised the price of admission at ninepence (12½ cents.) Aspiring serenaders in America have always met with little encouragement, and the young "Ethiopians" of 1843 had need of extraordinary strength of purpose, for when the eventful evening arrived they found themselves before an "audience of one." It was a sympathetic audience however, and the program was rendered as a "dress rehearsal," notice being given that the concert was postponed until the following night. The "audience" thereupon wended its way to the village and must certainly have fulfilled the mission of an angel in disguise for the next evening they played to a $3.75 house, thus mending their falling fortunes to some extent. But it did not suffice; the "Ethiopian Serenaders" left their instruments in Danielsonville and walked twenty five miles to their homes. The managers grew tired of their arduous duties, and Mr. Coes can claim the honor of having taken an active part in the first and only public appearance of this famous band. Probably its history would have been less brief had its members realized how much talent they commanded, or had they even dreamed that their name and fame would not be forgotten after fifty years!

For four years after his first taste of public life, Mr. Coes worked at the jeweller's trade, practising meanwhile on the banjo and playing occasionally for different organizations as they visited Providence, thus unconsciously fitting himself for the position which was opened for him in 1847 to join W. W. Newcomb's Vaudeville Co., of which Juba, the famous jig-dancer was then a member. Mr. Coes played both banjo and violin for this company during an eleven weeks' tour through the Eastern states. In 1851 Mr. Coes made his first appearance in a professional minstrel entertainment, with Messrs. Wells and Birch, of Cincinnati. He was engaged to play a banjo solo as also the violin for the jig dancing which, in those days, was a leading attraction This event determined Mr. Coes' career, and in the following year he went to California, where he became one of the founders of the famous Bacchus Minstrels of San Francisco. So great was their success that Thomas Maguire of the

Maguire Opera House bought the company and established the "San Francisco Minstrels," with whom Mr. Coes continued to play until 1858 when he left California with Geo. Christy in R. M. Hooley's Company. They played six weeks in New Orleans and afterwards in Natchez, Memphis, Chicago, St. Louis, Indianapolis, Madison, Louisville, Cincinnati, Pittsburgh, and opened in New York, May 7th, 1859. They were obliged, however, to go on the road again as Mr. Christy was under an agreement with Henry Wood not to appear in New York for a certain length of time. Mr. Coes played with Bryant's Minstrels until the following July, and then returned to California to rejoin the San Francisco Company, with whom he remained until 1862, when he reorganized the Bacchus Minstrels and went with them to China. They played in Shanghai, Hong Kong, Macao, Canton and smaller cities, and at the end of eight months returned to San Francisco and to its famous minstrels. It seemed for a time that Mr. Coes would not again leave California, which was then and still remains, to him, the "fairest land of earth," but the company with whom he had been so long associated came to New York in May, 1865, and Mr. Coes soon afterward followed them to the East and joined the "Morris Brothers, Pell and Trowbridge Minstrels," with whom he played through two seasons of four months each, acting as stage manager, interlocutor, and banjo soloist.

Mr. Coes was at this time counted the champion banjo player of the United States, and his fame as a minstrel extended from the eastern to the western coast. In 1867 he organized a company which ran an entire season at Seaver's Opera House, in New York, after which he joined R. W. Butler of the American Theatre in that city, with whom he remained until 1869 when the theatre was burnt. Again Mr. Coes went to California, and this time he joined W. H. Smith at the famous "Alhambra," where he remained until December, 1870, when he was recalled to the East by Butler, who had opened the "Theatre Comique," at 514 Broadway. The famous banjoist during this engagement introduced the Scotch and Irish airs for banjo and orchestra and won such laurels as are still fresh in the memories of all lovers of minstrelsy. Afterward when Butler became proprietor of the Union Square Theatre, Mr. Coes acted as his stage manager, and it was during this engagement that the celebrated Vokes family appeared there.

In the summer of 1872, Mr. Coes came to Boston with a very large variety company and played a four weeks' engagement at the Boston Theatre. While there Schoolcraft and Coes formed the first link in the chain of events which has since associated them so closely together in the mind of the public. They made an arrangement with John Stetson to remain in this city a year, at the end of which time the agreement was renewed. When the second year had elapsed, "Schoolcraft and Coes," made a tour through the United States, playing at different variety halls "which," as Mr. Coes recently remarked, "we had no further trouble in hiring." Their successful career with the "Barlow, Wilson, Primrose and West Minstrels," with Haverley's, with Barlow and Wilson and with Wilson and Rankin, is of too recent date to need more than passing mention here.

In striking contrast with his success in the line of work to which he has devoted his life, is the sadness which for thirty-five years has overshadowed Mr. Coes' home owing to the lingering illness of his wife. For ten years Mrs. Coes has not been a moment without pain, and for the past two years Mr. Coes himself has been incapacitated having become partially paralyzed A very old and feeble mother is another member of the household. Should the GAZETTE come under the notice of any of the thousands who have known Mr. Coes in his public career, we trust that this sketch of his life may serve to awaken an active interest in the benefit which his private and professional friends in this city are anxious to tender him. We can but feel that their enthusiasm should find an echo in the West, where Mr. Coes was so long one of the Public's favorites.

Mr. Coes was also associated with the two most gigantic minstrel enterprises of the last decade, being one of R. M. Hooley's "Megetherean Minstrels" who numbered fifty strong under the management of Mr. Luke Schoolcraft in 1882, and in 1886 an honored member of Wm. Foote's company, the largest ever formed, and composed of sixty men and forty women who played at McVicker's Theatre in Chicago.

THE LATEST MUSICAL NOVELTY.

A lady living in the region of Capitol Hill, Washington, whose name is withheld that she may not be annoyed by the wide-awake managers of dime museums and "freak" exhibitions,—is the owner of a beautiful cat, destined to be the most renowned of the feline race. Pussy and her mistress are unusually fond of music, the former especially having devoted her best attention for the past year to the cultivation of her voice. The result is that when her mistress says "Pussy come and sing Home Sweet Home with me" Pussy,—who never refuses the invitation,—immediately opens her mouth (after the most approved method) and, in high falsetto but with due regard for the melody, sings the well-known song from beginning to end. If she receives an *encore*, (as she usually does) she sings "Auld Lang Syne" with equally good results.

Sometimes in the backyard concerts on moonlight nights, Pussy's voice may be heard above the others singing her favorite songs, and at such times the wrath of the neighbors at the musical chorus is allayed by the wonder and admiration which Puss 's solos call forth.

CONCERTS.

The Boston Ideal Club will be assisted by "Merry" Marshall P. Wilder, at their annual concert in Tremont Temple, Nov. 23rd, thus adding another great attraction to their programme. Senor Luis T. Romero, the renowned guitarist is also to favor the audience, and will play several guitar duetts with Miss Beatrice Priest. The Club will be further assisted by Miss Louise Horner, the youngest lady banjoist before the public and by Mr. J. Frank Donahoe, who will render the "Darkies' Patrol" on the large organ. We have already had occasion to note the fine work which is being done by Geo. L. Lansing's Banjo Orchestra, and need only say that the enthusiasm evinced by each of the fifty chosen performers at the first rehearsal has in no wise abated under Mr. Lansing's judicious but vigorous training.

The Los Angeles (Cal.) Guitar and Banjo Club recently gave a concert in the Grand Opera House of that city. The following copy of the account of the brilliant occasion in the Los Angeles "*Times*" will prove the excellence of the work accomplished under Mr. C. S. DeLano's leadership. "The Guitar and Banjo Club's concert at the Grand Opera House last evening was the event of the season, so far, in amateur musical circles. The auditorium was packed, and with the élite of the city, who came in great numbers to see and hear their friends of the club in this their first concert of the season.

The club as a club played a number of selections, receiving several encores, and Prof. C. S. DeLano rendered "The Herdsman's Galop," a guitar solo of his own composition, which evoked the heartiest applause. Being forced to appear again, he played "The Last Rose of Summer" with such expression as only a guitar in experienced hands can produce. After a banjorine duet by C S. DeLano and R. W. Whomes, accompanied by two banjos and two guitars, the programme closed with the "Blushing Rose Galop" by the club."

On the evening of Oct. 19th, the Boston Ideals played at the Academy of Music, in Newburgh, N. Y., to a crowded house. The press notices the next day were full of enthusiasm for the "Club" as a whole, and for all its individual members in particular, but perhaps the best praise was received from the depth of appreciation shown in the following words quoted from the Evening Press. "There is something about the harmony of those quaint instruments peculiarly touching and suggestive, and as the last notes of the "Darkies' Jubilee" died away, you could easily in imagination see the cotton-laden vessel ploughing its way from the Levee out into the great Mississippi."

NEWS ITEMS.

Camille Saint Saens, the celebrated French composer will be present at the World's Fair next year, and will be one of the committee appointed to examine representative choral and orchestral works by native American composers. These scores, having received the approbation of the committee will form a part of the musical program for the Exhibition Concerts.

Paderewski has recovered from his recent severe illness in Paris.

Antonin Dvorak, the renowned Bohemian composer, has been enthusiastically welcomed in New York. His name is pronounced "Dvorsehak."

Mrs. Gilmore (widow of Patrick Saarsfield Gilmore) has declined to be identified with the band which became famous under her husband's leadership.

Joh. Brahms and Joseph Joachim have written that it will not be possible for them to be present at Chicago next year. Their letters cause much regret to the Musical Bureau and to the general public.

"La Scala" opens in December, where Verdi's latest opera, "Falstaff" will be given to the expectant critics and the public. The libretto is by Bvito, and has been called a "veritable literary jewel.

Verdi is in his seventy-ninth year.

La Duse, the famous Venetian actress, is coming to America, after which she intends to retire from the stage.

"Columbus," a tragedy by a German professor has recently been performed in Berlin for the first time in fifty years.

Bonavia's new opera is entitled "Genivra di Monreale."

It is reported that one of Russia's noblemen recently ordered a piano of gigantic proportions, to cost $40,000.

Robert Franz, the celebrated German song writer died October 24th.

Wittenberg has recently been the scene of brilliant festivities in honor of Martin Luther.

The famous French Opera House in New Orleans has opened for another season.

It is reported from Rome that *Mascagni* is at work on two new operas, to be followed by his greatest undertaking,—a grand opera entitled "Nero." Only two years ago Mascagni was a poor unknown band master in a little Italian town His "Cavalleria Rusticana" and "Amico Fritz" have since then placed his name among the immortal ones of this century.

Mascagni has been invited to come to Chicago next year and direct some of his operas. It is not yet known whether he will accept the invitation.

The "Christiana Minstrels" recently gave a concert in Wales, England, in which banjos with closed backs entirely of wood were used. After the concert a "Robinson" was put into their hands and for an hour they were allowed to caress and admire and wonder over the beautiful instrument. Their concert had been a financial failure however, and they were obliged at last, although will ill-concealed regret to relinquish the newly-found prize.

The "Ideals" assisted by the "Ariel Quartet" furnished the music at a twenty-fifth wedding anniversary in Oxford, October 24th. The program was exquisite, its first number being the Wedding March "Espanole" arranged for mandolins and guitars.

Thos. E. Glynn is making an extensive tour through all the large cities of the East. He has been playing in different parts of Pennsylvania during the past month, and will open at the "Kensington Theatre" of Philadelphia, Nov. 21st.

A man in Connecticut has just had patented an invention intended to prevent the damage done to the clothing by the brackets on a banjo.

Geo. L. Lansing's desk is always piled with music which has been sent for him to "arrange." It is a mystery how he manages to do this writing when he is apparently busy all day with pupils and every evening with Ideal Club engagements.

Mr. A. D. Robinson of the "Ideal Club" is once more devoting himself to his pupils at 58 Winter St.

Are Brooks and Denton to make the children happy at the Madison Square Garden this Christmas?

Since the banjo has won its way into the drawing rooms and concert-halls of our finest people, it is time that foreigners ceased to look upon it as an alien among other instruments.

Benjamin Franklin was dining with a small party of gentlemen when one of them said:

"Here are three nationalities represented. I am French, my friend here is English and Mr. Franklin is American Let each propose a toast."

The Englishman rose, and in the tone of a Briton bold said, "Here's to Great Britian, the sun that gives light to the nations of the earth."

The Frenchman was rather taken back at this, but he proposed, "Here's to France, the moon whose magic rays move the tides of the world."

Franklin then rose and with an air of quaint modesty said, "Here's to George Washington, the Joshua of America, who commanded the sun and the moon to stand still—and they stood still."—*Spare Moments.*

GRACE NOTES

A western musical critic recently remarked that "when it comes to gargling her notes, Miss Mattie Smith, of the Baptist church choir, is in it with any one in the State."

Mrs. Newrich (who prides herself on her knowledge of art.) "To which institution do you think I ought to leave my pictures when I die?"

Conscientious Artist. "To the asylum for the blind."—*Kate Field's Washington.*

Josiah (at city restaurant.) "Mandy can you cut your steak? I can't"

Mandy. "Law, Josiah, that's nothing. I reckon this is the beef an' iron that we've read so much about."—*Chicago Inter Ocean.*

Quarantine Odor. Mrs. Snooper: "Isn't that a very peculiar perfume that Mrs Hamberger has commenced to use lately?"

Mrs. Skidmore. "It's carbolic acid. She wants to make people believe she's been to Europe."—*Puck.*

The Voice from the Telephone. "I wish you'd cut off the heads of one Mrs. Hobson Hobs, one Mrs. Sarah Jones, two Alpheus Hardys and a Peter Pinkerton and send them to my house this evening in time for dinner."

The Voice at the Transmitter. "Great guns! What?"

The Voice at the Telephone. "Oh, excuse me. I've got the wrong number. Thought you were Grubby, the chrysanthemum grower."—*Chicago News Record.*

There comes a time in the life of every singer when he finds music written either too high or too low. It is then time for him to quit.

It is now conjectured that Columbus's original exclamation at first seeing this surprising country was "Good lands!"—*Philadelphia Times.*

"So he praised my singing, did he!" "Yes, he said it was heavenly." "Did he really say that?" "Well, not exactly, but he probably meant that. He said it was unearthly."—*Truth.*

Russell Sage has for some years been in the habit of giving five dollars once a year to a friend of his boyhood days. This year, when the pensioner made his annual visit, Mr. Sage was unable to find five dollars in his roll of bills, and was on the point of putting his old friend off when the latter exclaimed: "But I am in more desperate need of money than ever before, Mr. Sage. Why not give me one of those ten dollar bills?" "Well, I never thought of that," replied Mr. Sage in a matter of fact way; "here, you take this ten dollars and give me a receipt for two years."—*Argonaut.*

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NOVEMBER, 1892.

The first word of "the new editor" is ever one of farewell to his predecessor, and while we are much occupied with our efforts to make a graceful bow to our readers. we wish to express our sincere appreciation of Mr. Scott's past work for the "GAZETTE" and to bid him "Godspeed" in his future undertakings.

The "GAZETTE" has always had many friends who have watched its progress, and who are to-day thoroughly familiar with its aims, and to these is only needful the assurance that in entering upon his new duties, the present editor's purpose is—to advance upon the same general lines which have been pursued since the "GAZETTE" was first placed before the public. While it is our intention to take note of all the most important incidents in every branch of the musical world, our chief aim and constant effort will be to keep our readers informed of all matters of interest in the "banjo world," which in the past ten years has grown almost incredibly but which has evolved as yet but meagre facilities for communication between its members. In this connection the "GAZETTE" will have cause for intimate knowledge of Mandolin and Guitar news, for it is with these instruments that the banjo has most naturally associated itself, and with which its present history is closely connected.

We take this opportunity to impress upon the minds of our readers how much the success of our efforts will be heightened by their active co-operation. "The United States" is a wide territory from which to glean news, and unless we are aided, our ambition to keep in touch with *all* the movements among professionals and teachers throughout the country, and to present them as matters of mutual interest and benefit to our readers, must necessarily fall sadly short of fulfilment.

We therefore earnestly request that we may be favored with any items of local musical news, which our readers are able to offer, and also that the GAZETTE may be considered a medium of communication between the friends of our chosen trio of instruments from the "far West" to the "far East."

Many columns have been written and published concerning the music which will be heard at the World's Fair next year, and through the lengthy announcements of the Bureau of Music we learn what progress has been made towards the completion of its vast projects for offering an adequate musical feast to our expected visitors. America is to be made to take her stand among the musical nations of the earth; a series of classical and historical concerts is to be given; the "grand operas" of the past and of the present are to be rendered with all the magnificence which befits them; a committee numbering among its members several famous masters from Europe, is to sit in judgment upon the works of living American composers, and so on until we are appalled by the completed and still-to-be-completed plans and programs.

But not one word has yet come to our notice concerning the less pretentious musical treats which will afford so much pleasure to thousands of people who enjoy good music but who do not know the meaning or value of a "historical concert." We refer to those delightful groups of musicians from various countries who play upon instruments found only among those of their own nationality and whose music is often as dictinctly of themselves as is the song of a bird.

Who can soon forget the "Bohemian Orchestra," at the Paris Exhibition of 1889? They occupied no hall, nor were their programs announced but thousands of people each day stood for hours in the open air, forgetful of all else offered for their temptation while listening to the exquisite strains of unknown Bohemian melodies or to the marvellous conception and rendition of the musical scholar's dearest masterpieces.

The Roumanians also, who played such strange flute like and odd stringed instruments of which the tones were weird, joyful, sad, tender, like their own "uncultivated" voices;—who, having heard them, will deny that they are "artists" and worthy of note, though impressed by the fact that they can not "read" a note of written music.

Speaking of national instruments and the part they played at the Paris Exhibition, suggests a return to our own national instrument—the banjo. We wonder if it will be present at Chicago next year except in a glass case to be gazed at by some curious foreigner and to be described by him in his own country as "a strange instrument used by the Americans"—which will in all probability immediately suggest to the minds of many of his compatriots the pictures they have seen of the aborigines of this country inasmuch as an "American" may be either a wild Indian or a rich white civilized being! Why not have a "banjo, mandolin and guitar club" at the Chicago exhibition, or an orchestra such as Mr. Lansing is now training for the annual concert of the Boston Ideal Club?

ANNOUNCEMENT.

The testimonial concert to be given to Mr. Geo. H. Coes, the veteran minstrel, will take place at the Tremont Theatre in this city on the evening of November 27th The enthusiasm which has been manifested in the matter is best proven by the speed and ease with which all the arrangements have been made Theatre managers, orchestra, and talent have been had for the asking, and many tickets have already been sold. The program will be an interesting one as all of Russell's Comedians, and the Boston Ideal Club, as well as a host of other artists have volunteered their services for the universally interesting occasion. It is to be regretted that so many of Mr. Coes' professional friends are too far distant to be able to reach Boston for this occasion, but it would be interesting if some of their letters of enthusiastic greeting and good wishes to their old comrade could be printed in these columns.

A good story is told of Sir John Goss, late organist of St. Paul's Cathedral in London. He was conducting a rehearsal of one of his compositions when suddenly he heard one of the tenors singing a B flat when the rest of the choir were singing in B-natural. Instantly checking the choir, he exclaimed:

"How dare you sing that note flat? If you can actually sing a semi-tone below the choir and not perceive it, you are the worst man I have ever had in my choir!"

The tenor listened to the rebuke, and quietly remarked that in his copy the note was printed B flat.

"Impossible!" returned Sir John Goss.

"But it is," said the tenor.

"Bring the copy here," said the conductor.

On looking on the score he found that the tenor was right, and that a misprint had occurred. More excitement still. Sir John thus addressed the trembling tenor:

"If you, sir, can sing B-flat against all the choir singing B-natural, simply because you have B-flat marked in your book, you are the most correct and most wonderful singer I have ever conducted."—*Musical Visitor.*

We extend a greeting to all the families who will be together on Thanksgiving Day, and trust that there may be enough music and mirth to insure a fine flavor to every turkey, for these are the best spices which can be used, and never fail to sharpen the appetite and enliven the guests at dinner.

The long-advertised, and long expected "Old Times No 2" are at last realities. The collection is quite equal to famous *number one*, and contains a quantity of jigs from Old Ireland, which have never before been published.

The great Thalberg used to play on the banjo.

This is the season of the year when teachers and pupils are settling down to hard work, whose results will be shown a little later in the winter.

Mr. Lansing has recently arranged the "Chinese Serenade" for the Ideal Club, and it will be played for the first time at Tremont Temple, Nov. 23rd.

A few years ago the "jig movement" was the *only* one with which the banjo was associated. The difference between the past and present was unconsciously suggested by a remark which was overheard the other day during the examination of some manuscript which had just been presented for inspection. "Isn't that movement rather jig gy?" and common?"

Ike S. Browne has a son fourteen years old who plays very finely on the banjo.

J. W. Reeves who has been appointed to succeed P. S. Gilmore as leader of the latter's famous band, has always been a great friend of the Boston Ideal Club, and was one of the first promoters of that now well-known organization.

The L. B. Gatcomb Co's. new catalogue of banjo, mandolin and guitar music has just been issued, and contains the titles of numerous publications which have recently been added to their lists as well as a rearrangement of the old catalogue which is a great improvement.

Bowen R. Church, solo cornetist of Reeve's American band, will succeed J. W. Reeves as director of that organization.

Rehearsals are now the order of the day, for the Ideal Club, who are on hand every morning at nine o'clock, as well as for all those who aspire to become like them in name and fame.

Gatcomb's new catalogue is interestiag reading for those who are looking for new music.

The Brown, Harvard, Wellesley and other College clubs keep Messrs Lansing and Babb busy arranging new pieces and new parts for their repertoires.

It would be an interesting item if it were possible to enumerate the banjo concerts which are to take place the night before thanksgiving.

Coes "Cuckoos" is another collection which will surely be welcomed by banjoists. All the numbers are arranged by Geo. L. Lansing, and when that name appears on a title-page, the reviewer does not need to wield his pen in order to convince people that there is something good in the music within.

Mr. A. A. Babb, who like Mr. Lansing is quick in appreciation of the varied effects which may be produced by an intimate knowledge of the banjo and guitar, has recently arranged the "Kaffir Dance" for the latter instrument. For weirdness and intense originality, it may be compared to Mr. Lansing's arrangement of the "Chinese Serenade," and both will be welcomed by all who wish for something quite unhackneyed and of real musical value.

Be sure to see Gatcomb's new catalogue of banjo, mandolin and guitar music.

CLUBS.

The Boston Ideals decided to stay at home "quietly" and teach this winter, thus giving themselves some respite from the monotonous life in railroad trains which they had been living several years, but it would be difficult to imagine examples of more active "quietness" than their sudden and frequent flights into New York and Rhode Island or any remote corner whence they may return to their pupils in a few hours. Every evening they are in demand for concerts, dinners or private receptions, and they are booked for engagements which extend deep into the winter. One wonders if they find this the "life of ease" which they had anticipated.

It is a pleasure to note the excellent work which the Newton Banjo and Guitar Club are doing. Its members are Messrs Friend, Onthank, Small, Styles and Glidden, and the conscientious study they are giving to club work can only result in some highly successful performances later in the season.

The "Crescent Club" composed of five ladies under Mrs. A. C. Wellington's leadership are to leave Boston Nov. 14th, on an extensive tour through New York and Pennsylvania. We trust that it will be a successful one, as competent critics say that they play excellently on their chosen instruments, the banjo and guitar.

Mr. Lew Crouch of Natick, Mass., reports a successful concert given in South Gardner by the "Schubert Mandolin and Guitar Club." The club comprises Mr. Crouch, Misses Ruth and Grace Greenwood, Miss Edith Howe and Mr. Bert Moore—Mr. Crouch being leader and instructor.

The Seaside Banjo Club of New London, Conn., supplied a delightful programme for the first member's meeting of the Y. M. C. A., November 17th. Their audience was a large and appreciative one, and the choice selections rendered by the quartette composed of banjo, banjeaurine, guitar and piano were specially well received.

The Brown Banjo, Mandolin, and Guitar club are again hard at work and have already arranged for numerous concerts during the winter.

A. Dewy of Swansea. England, under date of Oct. 1st, writes: "The Robinson banjo is still winning high praise here and as I have just sold several of your "Joes" I am expecting an early season. I want the second banjo part for your Invincible Guard March, as Mr. Stevens, the teacher, and I intend to play it this season. I should like you to state how many banjos I have had from you and in what time,—through your journal if you feel inclined.

When I first started the banjo was scarcely known here except for a fool-hardy sketch. In fact no teacher was to be found so I myself began to teach. I was laughed at many times by business men for wasting my time, but now many of these same people have bought a banjo. I can safely say there were not six good instruments in the city and over 72000 inhabitants, but now one may see them daily and our teacher is never without a large number of pupils. Besides your instruments, I have sold thirty others of English make to beginners. Add this to yours and see the increase or the *dying out* of the beautiful instrument."

Mr. Dewy has ordered twenty-six banjos of us in a little more than one year.

We take this opportunity to thank Mr. Moulton for the following letter.

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E. G. Moulton, Derby Line, Vt., writes: The banjo which was made for one of my pupils while on my recent visit to your factory, gives excellent satisfaction, both in tone and workmanship.

In fact, I can say the same of every banjo purchased of you.

F. C. P.: We regret that your questions in regard to guitar chords require too lengthy explanations to be given in these columns. We believe you would find the whole matter explained to your entire satisfaction in "Jean White's method for Guitar," where all rules are given with examples.

Our Correspondence Column would not suffice, were we to publish all the letters concerning our instruments and publications which come to us "with permission to use in the Gazette,"—so we take this opportunity to express our appreciation of them one and all. The Correspondence Column is reserved for such of our readers as wish to communicate matters of general interest to musicians or who have some question bearing upon our favored instruments to ask.—So far, correspondence of this nature has been limited, but we still hold this column open, trusting that as our readers begin to realize our intent, they will take advantage of the opportunity offered them. In the meanwhile, we will try to maintain a due amount of modesty, and not bore our readers with the testimonial letters which are of course a delight to our own souls.

L. B. Gatcomb Co.

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Subscribers who receive the magazine in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

For subscription rates, see Editorial Page 2.

Press of WALLACE SPOONER, 17 Province St., Boston.

E. G. Moulton, of Derby Line, Vt., recently visited Boston, and for the first time went through the factory where the "Gatcomb" and "Robinson" banjos are manufactured. He has long been the successful agent for these instruments in Newport and Derby Line, Vt, and his visit was full of interest for him, as well as a great pleasure to the L. B. Gatcomb Co.

The constant demand for club arrangements of the more difficult class of music for banjos, mandolins and guitars and for banjeaurines, banjos and guitars, attests the vigorous growth of these organizations.

We know a gentleman who hung a banjo on his Christmas-tree last year for his eldest daughter. There are two younger children, and their father thinks he will have to buy as many more banjos for this year's tree.

Little Dick. "I told Mamma what a good boy I was to day and she gave me a penny, and then I gave it to Johnny Stout if he'd commence going to school."

Little Dot. "What good will that do?"

Little Dick. "When I tell mamma that Johnny Stout is goin' to school, she'll keep me home, 'cos Johnny Stout's brother's got the measles."—*Good News.*

We have just issued a comprehensive catalogue of our music which we should be glad to forward to any one who will send us their address. As we have recently added to our publication a large number of original compositions by Lansing, Glynn, Coes and others, we advise all who are looking for new music to examine our lists.

Mr. Lansing has arranged the "Virginia Rockaway" and "But One Vienna" for club. Those who attend the Ideal Club Concert will have an opportunity of judging of the merits of these arrangements as they are to be performed by Lansing's Banjo Orchestra.

The Despatch Galop by Lansing is another fine thing just published. It is arranged for banjeaurines, banjos, and guitars, and is a valuable addition to our club music.

TEACHERS.

Mr. S. A. Davis of Cambridge is winning high praise for the work he accomplishes as a teacher of the banjo. He is one of the few that realize that teachers are responsible to a great extent for the advancement of the interests of the instrument, and it is a pleasure to note his conscientious methods.

James W. Seeley has a violin and banjo studio at 49 Church St., New Haven, Conn. He devoted his entire summer to hard study. and is full of new ideas for his classes.

E. Pritchard's studio at 1662 Third Ave., New York, is an artistic place and well worth a visit. Painting and music are combined there and classes in both arts are already formed for the winter work.

E. M. Keating's card from Corning, N. Y., shows that he is once more at work.

Joseph D. Ramos of the Americus Banjo and Guitar Orchestra, has a studio at 1833 Morris St., Philadelphia.

A. C. Springstead is busy at 368 Main St., Poughkeepsie, N. Y.

Geo. H. Bowers' dainty new card has reached us. His studio is at 26 Van Buren St., Chicago, and he is deserving of all the success which has constantly attended him as a teacher of Banjo, Guitar and Mandolin.

William L. Beck has opened classes for Mandolin and Guitar at 924 Harrison St., Davenport, Iowa.

C. S. DeLano's guitar and banjo studio in Los Angeles, Cal., is very attractive. He is always busy and is ever on the alert to catch new ideas for the entertainment and instruction of his pupils.

Edward Jones, whose head-quarters are with Kohler and Chase, Erie, Pa.—has opened his classes for the season.

J. A. Le Barge, formerly of the Imperial Quartet and the Boylston Quintett of Boston, has opened a banjo and mandolin studio in Montreal.

A city of twenty thousand inhabitants, the name of which has never appeared on any map, has been brought to public attention recently by a St. Petersburg journal. It is in the extreme southern part of Siberia upon the border of Tobol. It contains a number of institutions of learning, three church edifices and numerous public and private buildings constructed of stone. The name of the city is Koustanai.

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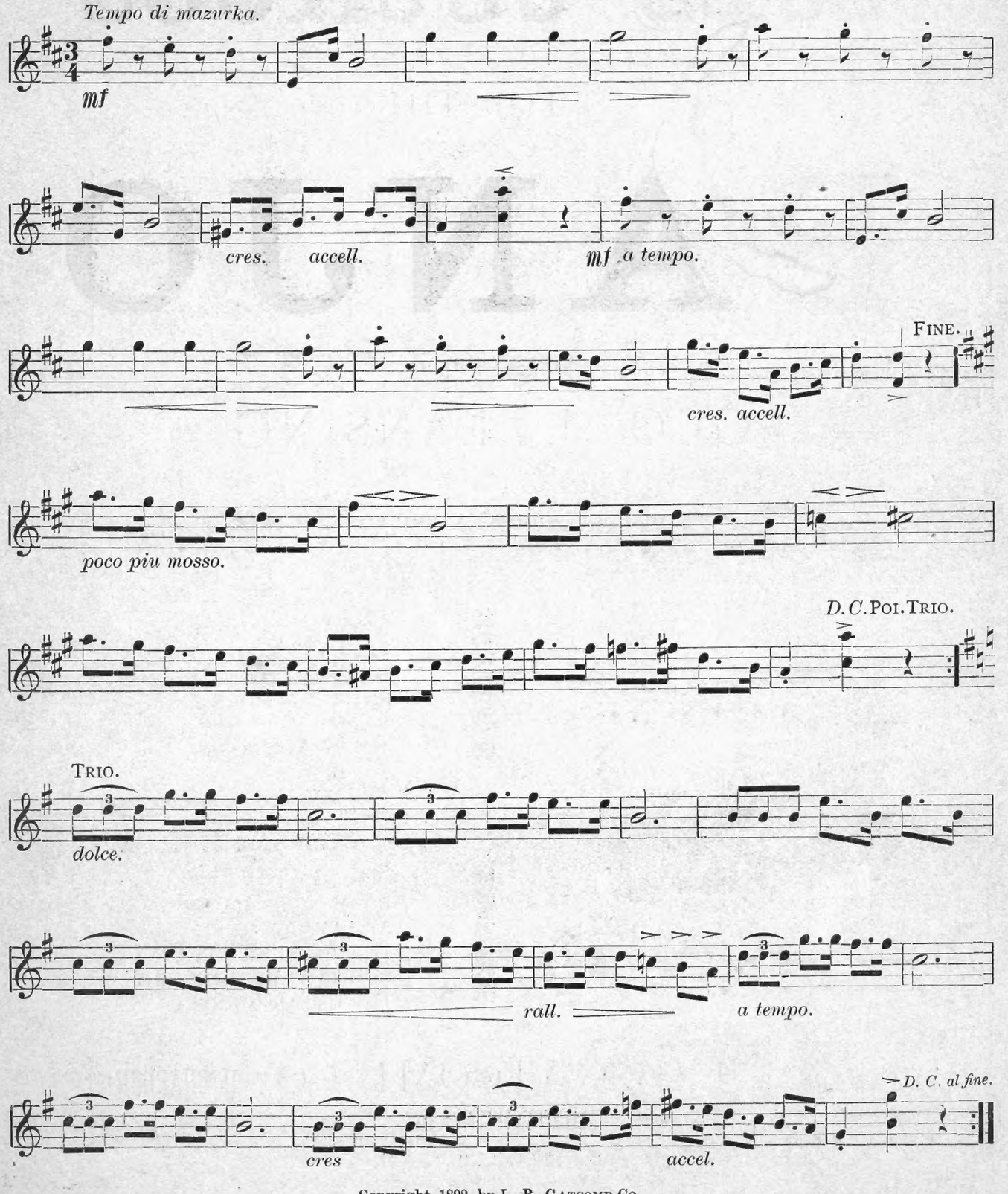
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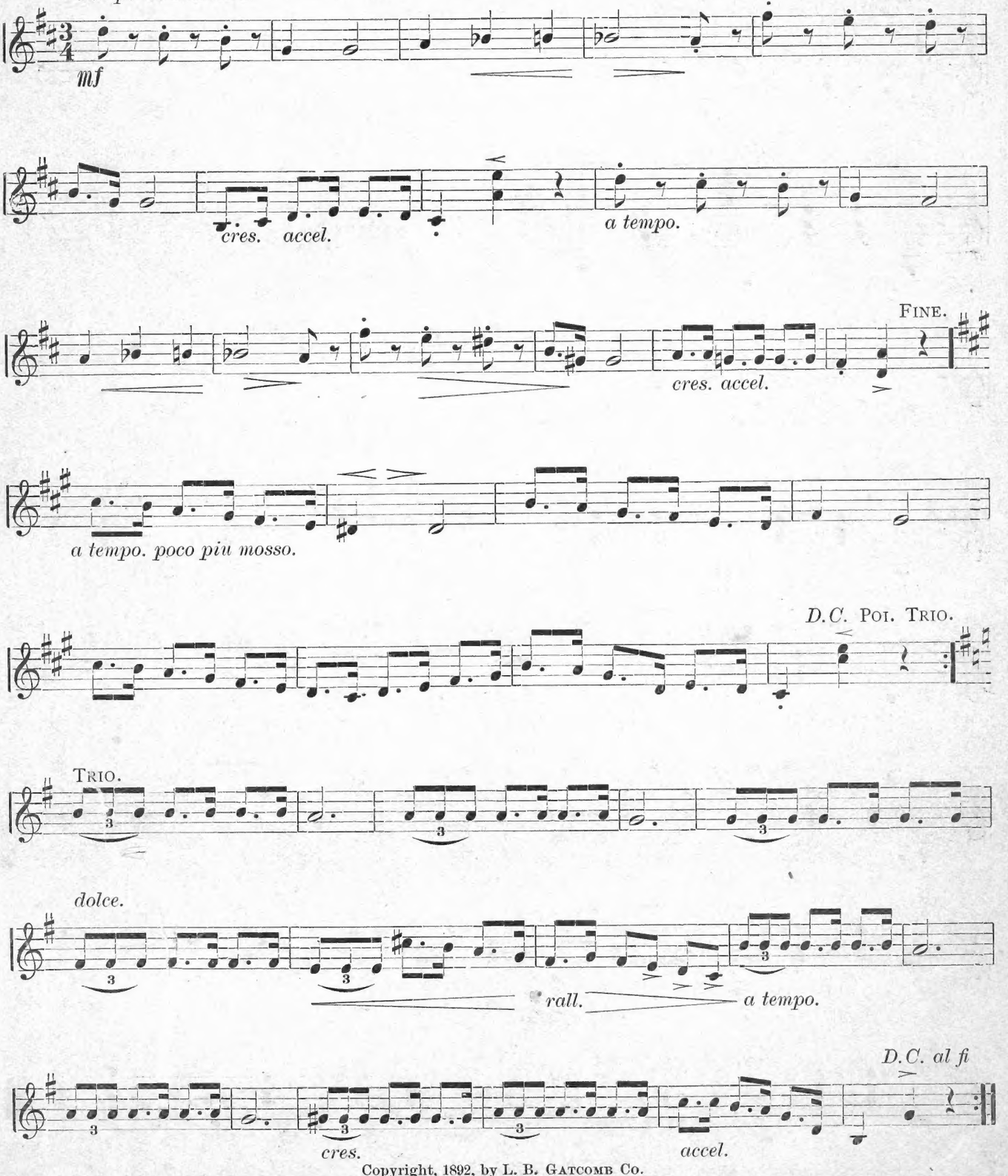
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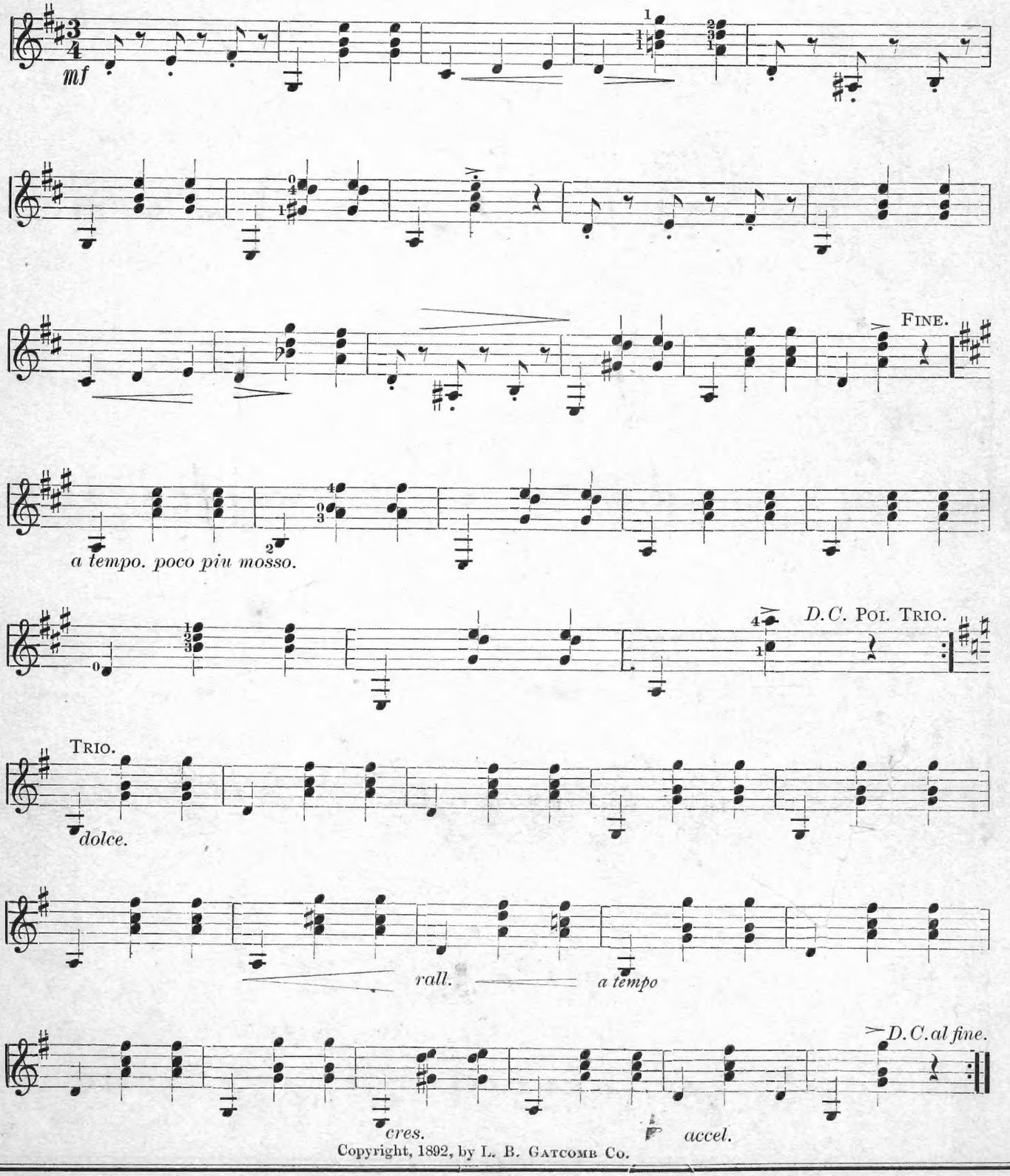
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To my Friend, Mr. O. D. MANN, Boston, Mass.

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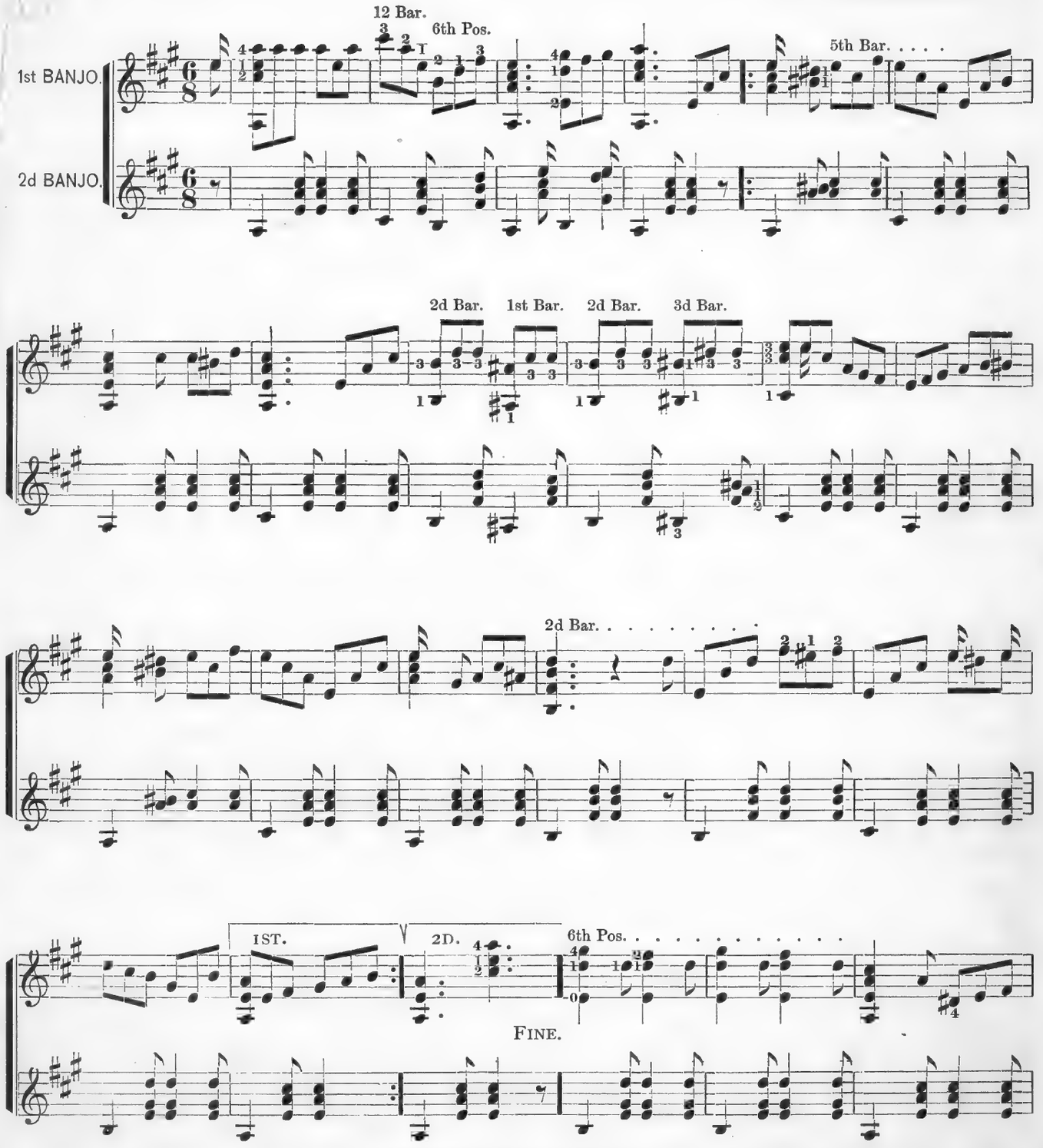
F. T. McGRATH.

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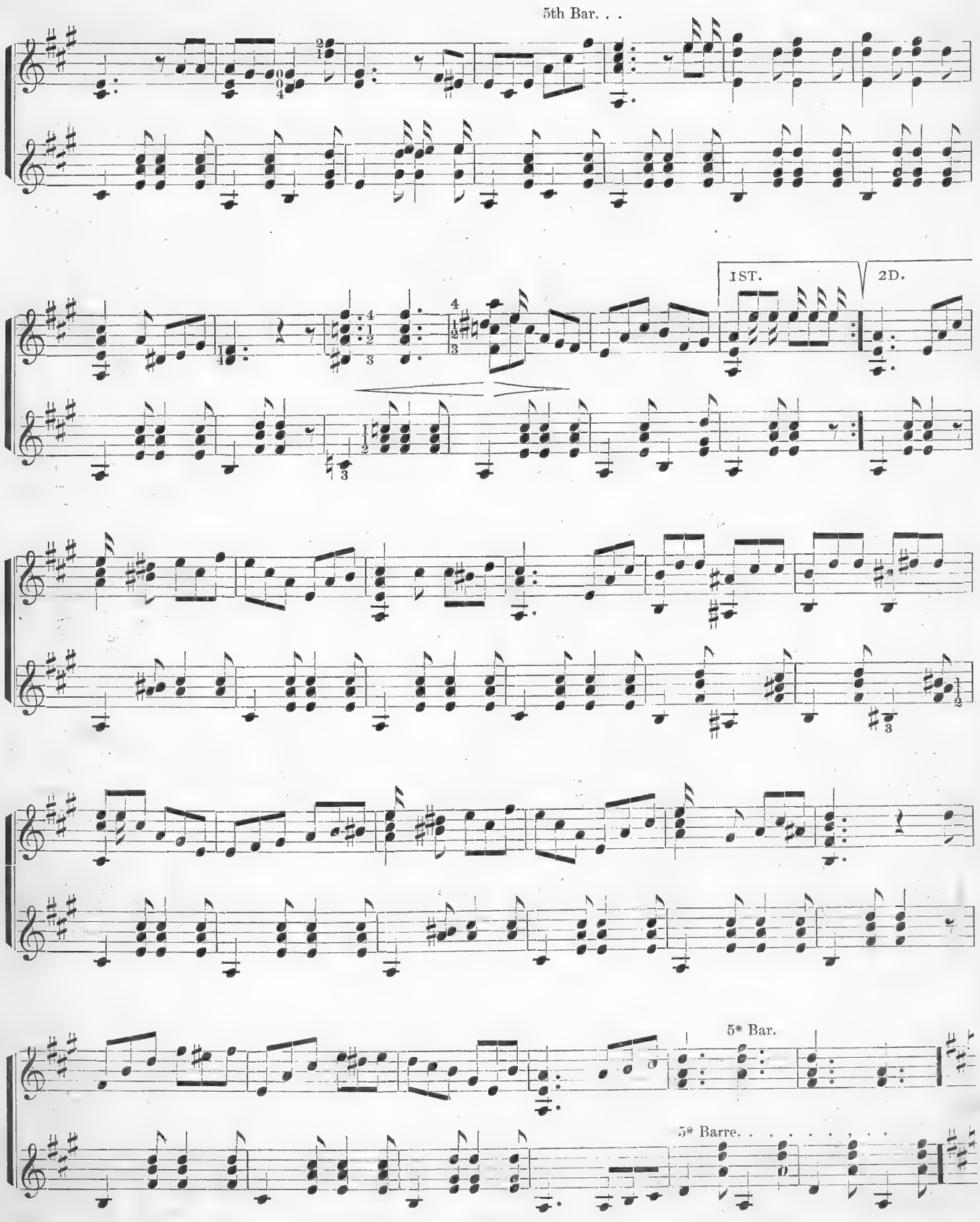
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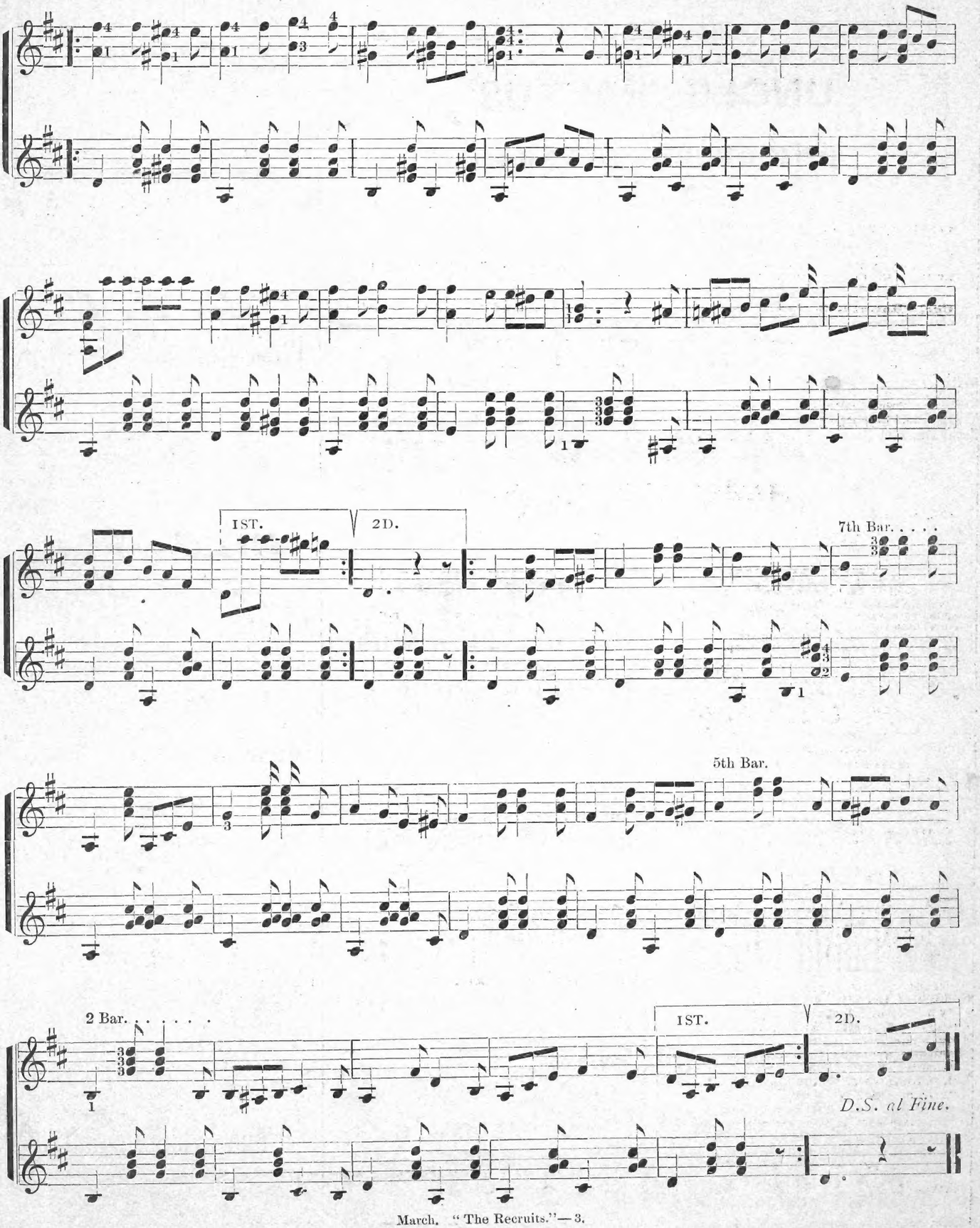
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